



# ORNAMENTS AND ABBREVIATIONS

for  
Examination Candidates  
by

**WILLIAM LOVELOCK**

D. Mus. (London)



MML 22, Curate Calleja Str, Mosta  
Tel: 2141 9652, 9940 5808; Fax: 2143 8784  
[medmusic@maltanet.net](mailto:medmusic@maltanet.net)



No 1 Piano  
Manufacturer  
in Europe

€ 560

OWNERS AND SOLE SELLING AGENTS  
WILLIAM ELKIN MUSIC SERVICES  
STATION ROAD INDUSTRIAL ESTATE  
SALHOUSE, NORWICH NR13 6NY  
ENGLAND

ORNAMENTS  
AND  
ABBREVIATIONS  
*for*  
Examination Candidates

*by*

WILLIAM LOVELOCK, D.Mus. (Lond.), F.R.C.O.

WILLIAM ELKIN MUSIC SERVICES

STATION ROAD INDUSTRIAL ESTATE  
SALHOUSE, NORWICH, NR13 6NY  
ENGLAND

This little book is an expansion of notes which I have found of great use in preparing pupils for L.R.A.M., A.R.C.M., A.T.C.L., &c. The working of questions on Ornaments seems to give a good deal of trouble to many candidates, owing to the variety of interpretations which are often possible. I have tried, therefore, to systematise the matter, and in my own teaching have found the method quite successful.

WILLIAM LOVELOCK.




## 1. THE APPOGGIATURA

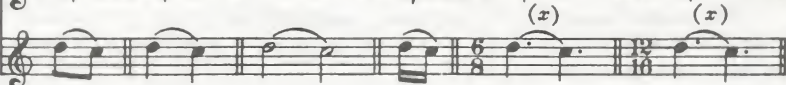
This is written as a small note (value immaterial) *without* a stroke through its stem. It takes

- (a) half the value of a note divisible by two (dotted or otherwise);
- (b) two-thirds of a *long* note divisible by three (dotted crotchet or more);
- (c) one-third of a *short* note divisible by three (dotted quaver or less).

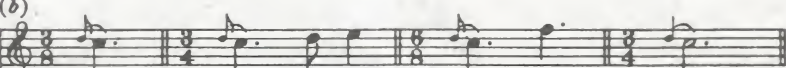
As to divisibility by two or three, note time-signature.

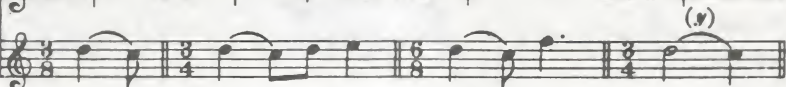
(a)

Written:— 

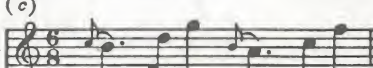
Played:— 

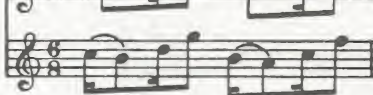
(b)

Written:— 

Played:— 


(c)


Written:— 

Played:— 

Note the distinction between (x) and (y) due to time-signature.

Note particularly the following:—

Written:— 

Played:— 

The Appoggiatura attached to a chord affects *one note only*, normally that next below it (a). But if the Appoggiatura is a chromatically raised note it will affect the note *above* it (b). In any case, the Appoggiatura is always *one step* away from the note it displaces.

(a) 

(b) 

Played:— 

## 2. THE ARPEGGIO

This starts *on* the beat, from the bottom upwards. Always write in demisemiquavers, and see that each note is tied through. Memorise the following note-values as applying to a crotchet chord:—



When applied to a chord longer than a crotchet, write first the crotchet working, and tie to the remainder of the chord, taking care that grouping is correct according to the time-signature:—



## 3. THE APPOGGIATURA AND ARPEGGIO COMBINED

Memorise the following, noting carefully to which note the Appoggiatura is attached:—



## 4. THE ACCIACCATURA

This is written as a small note (usually a quaver) *with* a stroke through its stem.

In Andante or faster write as a demisemiquaver.

Slower than Andante write as a hemidemisemiquaver.

Memorise the workings for a quaver, and for longer notes write whichever is appropriate and tie through for the remainder of the value, with correct grouping.




## 5. THE ACCIACCATURA AND ARPEGGIO COMBINED

Always write in demisemiquavers, including the Acciaccatura at the end of the Arpeggio. Note the following workings for crotchet chords, and tie through as before for longer values:—

Written: 

Played: 

## 6. THE UPPER MORDENT OR PRALLTRILLER

The sign is , and the ornament consists of:—

Principal note, note above, principal note.

The *speed* of the passage must be considered.

(a) Slower than Andante write the first two notes as hemidemisemiquavers;

(b) Andante, Moderato, Allegretto, etc. write them as demisemiquavers;

(c) Allegro or faster write them as semiquavers.

Memorise the figures at (x) and (y), applying to quaver (slow speed) and crotchet, (medium speed) respectively, and tie to the remainder of longer notes when necessary, noting grouping.

(a) *Adagio* (b) *Andante* (c) *Allegro*

Written: 

Played: 

(x) (y)

Moderato Allegretto Lento

Written: 

Played: 

An accidental affects the auxiliary note:—

Written: 


Played: 


## 7. THE LOWER MORDENT

The sign is , and the ornament consists of:—

Principal note, note *below*, principal note.

Note values, etc. exactly the same as for the Upper Mordent.

Written: 

Played: 



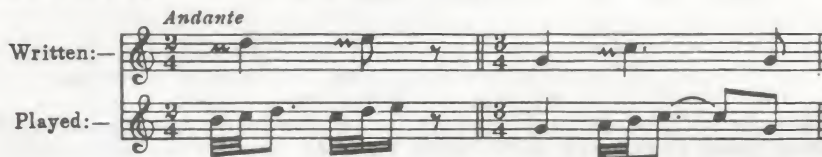
## 8. THE DOUBLE LOWER MORDENT

The sign is ✱, and should not be confused with the old Shake sign (w) dealt with later, which has no stroke. It generally appears thus (note grouping):—



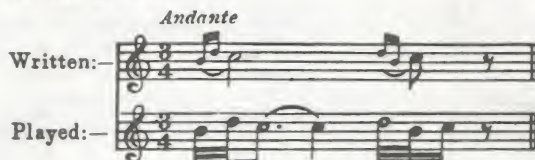
## 9. THE SLIDE

This is written as a Mordent sign *before* a note, and consists of the two notes below the principal note taken consecutively, and leading up to the principal. Note-values, speeds, grouping, etc. as for the Mordent.



## 10. THE DOUBLE APPOGGIATURA

Consists of the upper and lower auxiliary notes taken consecutively and followed by the principal note. Or the lower auxiliary may precede the upper. Note-values, speeds, grouping, etc. as for the Mordent.



## 11. THE TURN OVER A NOTE

The sign is ∞, and the ornament consists of:—

Upper auxiliary, principal note, lower auxiliary, principal note. If preceded by a rest it starts on the principal note, becoming a five-note group.

At any speed slower than Allegretto it should be written as a demisemiquaver triplet followed by a longer note or notes of appropriate value. Note grouping:—



Preceded by a rest:—



In Allegretto or faster it may be written as a group of semiquavers (unless over a quaver, in which case demisemiquavers are obviously essential), and if over a crotchet *followed by another note* it becomes *four equal semiquavers*. But if the principal note — of whatever value — is followed by a rest, or is the last note of the passage, *the triplet is essential*.

*Allegro*

Written:— 

Played:— 

## 12. THE TURN AFTER A NOTE

The principal note is held as long as possible, the Turn being squeezed in quickly at the end. In anything *faster* than Andante, write as four semiquavers. For Andante or slower, use demisemiquavers.

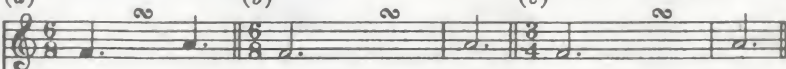
*Allegretto*      *Andante*      *Largo*


Written:— 

Played:— 

The same applies when the principal note is dotted, *provided it does not involve a fraction of a beat*. Hence the following. (a) Dotted note is *one beat*; (b) dotted note is *two beats*; (c) dotted note is *three beats*:—

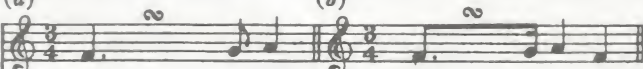
(a)                      (b)                      (c)

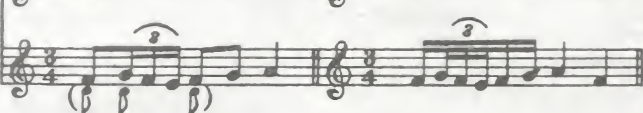
Written:— 

Played:— 

But if the dotted principal note is worth a fraction of a beat (e.g. three quarters) or a beat and a half, the first three notes of the Turn become a triplet. The dotted note divides into three parts. The first part is the principal note; the second is occupied by a triplet (the first three notes of the Turn), and the last part is taken by the final note of the Turn. Thus:

(a)                      (b)

Written:— 

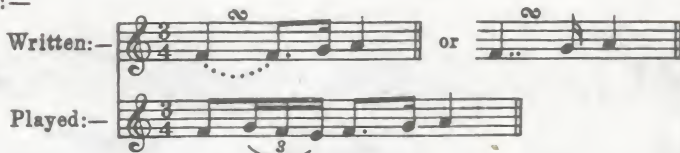
Played:— 



The following would be interpreted as at (a):—



Hence:—



At very slow speeds this idiom may be modified thus:—



N.B. Mozart occasionally indicated this idiom thus:—

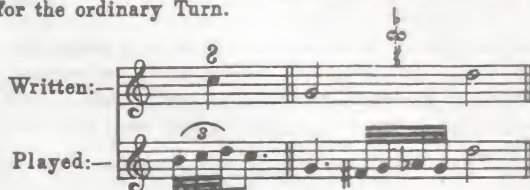


An accidental above the sign affects the *upper* note; below it, the *lower* note:—



### 13. THE INVERTED TURN

The sign is  $\phi$  or  $\partial$ . The *lower* auxiliary note is taken first. Note-values, accidentals, etc. as for the ordinary Turn.



### 14. THE SHAKE OR TRILL

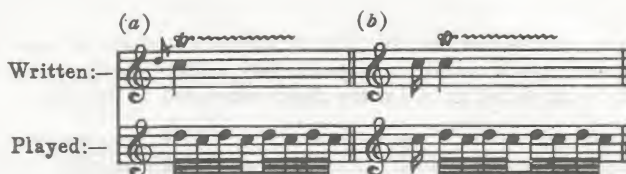
This is a rapid alternation of the principal note with the note *above* it. *Never* shake with the note below.

Except for high speeds (*Allegro molto* and over) write in demisemiquavers.

Start on the principal note, unless

(a) indicated otherwise by an *Acciacatura* (which becomes the first note of the Shake);

(b) the Shake is preceded by its own principal note:



It is usual to end with a Turn, whether indicated or not, unless

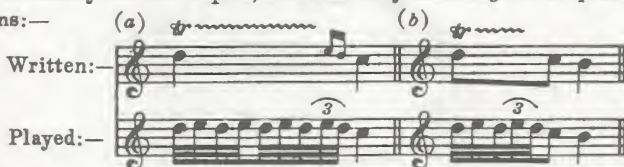
(a) indicated otherwise;

(b) the Shake is short and proceeds to an unaccented note:—

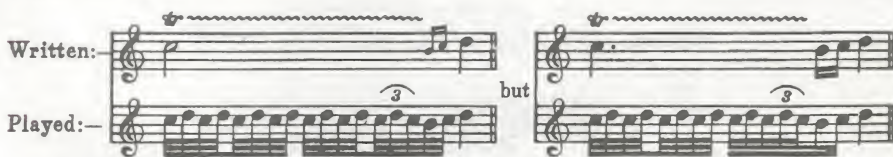


Note the necessity for the triplet; the auxiliary note *may not be quitted by leap*.

Exceptions:—



Note whether the last two notes of a final Turn (if indicated) are given as *small* notes or *full-sized* ones. Small notes take the same value as the other notes of the Shake, but full-sized ones must retain their printed value. Hence:—

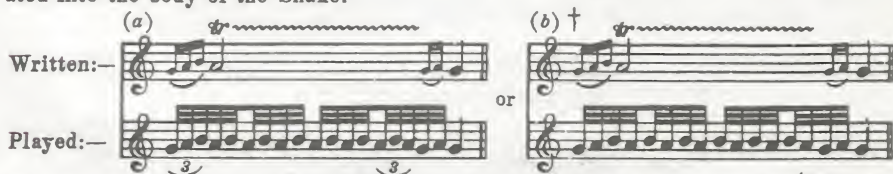


A Shake over a short note resembles a Turn starting on its principal note (a).\*

A Shake over two notes (as below) affects the *upper one only*. Over a quick semi-quaver the Shake will be merely a demisemiquaver triplet (b):—



*The Prepared Shake* (three small notes preceding the principal) may start with a triplet, but this is a matter of taste. Note that in any case the small notes are incorporated into the body of the Shake:—



\*But see exception (b) above.

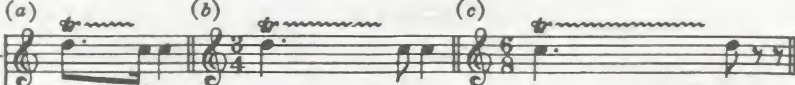
†The following would also be interpreted as at (b):—




A Shake over a dotted note which involves a fraction of a beat ends *on the dot*.

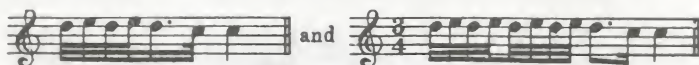
But if the dotted note is worth exactly one, two or three beats (c) it is treated in the same manner as an undotted note, i.e. the Shake continues to the end:—

(a) (b) (c)

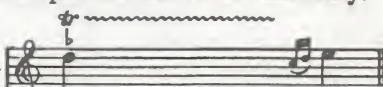
Written: 


Played: 

No Turn is needed. (a) and (b) are often conventionally written as:—




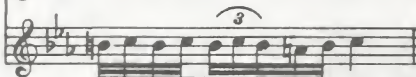
An accidental above the principal note affects the auxiliary:

Written: 

Played: 

Note that the final E requires a natural sign; it is *not* affected by the Shake accidental. Care is needed with a Shake on the Leading-note of a minor key. The lowest note of the final Turn will require to be sharpened so as to avoid an augmented second:—

Written: 

Played: 

A passage such as the following is called a "Catena di Trilli" (Chain of Shakes).




Notice the longer value of the first note. A Turn is needed at the end of the final Shake only:—



## 15. OLD-FASHIONED SIGNS FOR THE SHAKE

Always write in demisemiquavers.

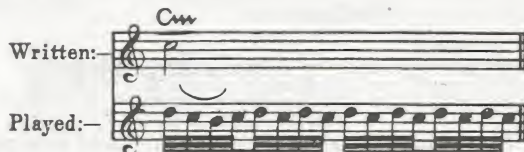
- (a) The basic sign is  indicating a simple Shake starting on the upper note (unless preceded by that upper note).

Written: 

Played: 



(b) The Shake starting with a Turn *Cm*:-



(c) The Shake starting with an Inverted Turn *Cm*:-



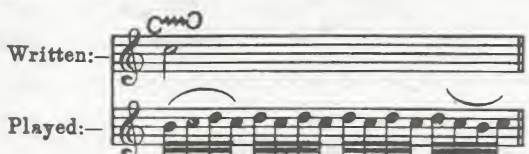
(d) The Shake ending with a Turn *mC*:-



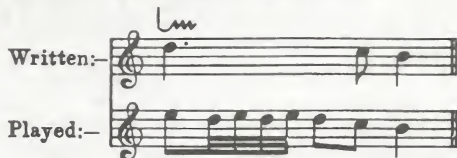
(e) The Shake ending with an Inverted Turn *mC*:-





These may be combined; e.g.



(f) The Shake preceded by an Appoggiatura *Lm*:-

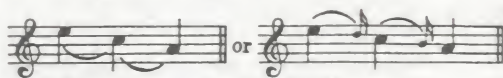


Memorise the above idiom. Note that the Shake ends on the dot, as with the *tr* form.

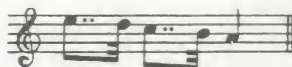
N.B.  would, of course, be rendered as  (see page 8).

## 16. THE NACHSCHLAG OR AFTER-NOTE

This takes its value (generally a demisemiquaver) from the *preceding* note. Note the two ways in which it may be indicated:—



If given as a small note, it is slurred *from the previous note, not to the following note* as is the case with the Appoggiatura. Both the above would be interpreted as follows:—



N.B. With regard to ornaments which are affected by the speed of the passage, if no speed indication is given, write as for *Andante*.

## 17. ABBREVIATIONS

Repetition of a bar, or of part of a bar, is indicated by the following signs:—

/   \   //

The following should make the working quite clear:—

Written:

Played:

Written:

Played:

The word '*dis*' over a bar or passage also indicates repetition, thus:

Written:

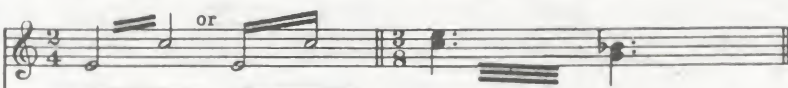
Played:

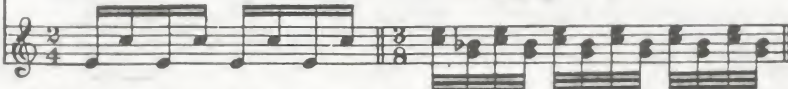
The continued repetition of a Quaver or note of smaller value is shewn by writing a single note equal to the total value of all the repetitions, and putting above it, or through its stem, from one to four strokes, according to the number of tails each repeated note should have. I.e. one stroke for quaver repetitions, two for semiquavers, etc.

Written:

Played:

The rapid alternation of two notes (Tremolo) is indicated thus:—

Written: 



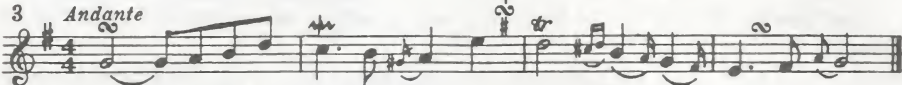
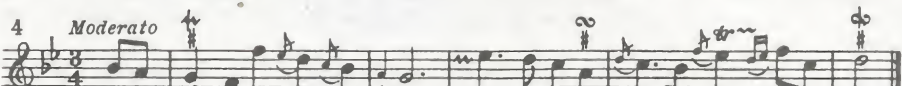


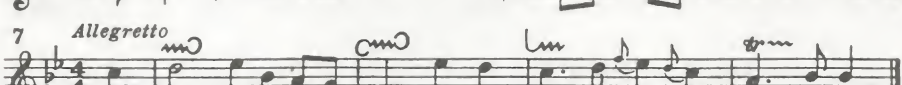



Played: 

Note that in the abbreviated form each note is written as the *full value* of the whole passage.



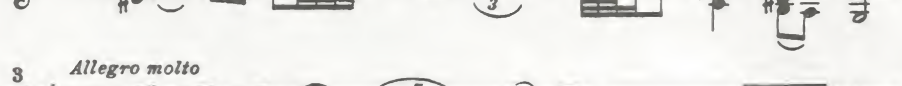
The exercises which follow cover the ground fully, and if the student can work them accurately, there is no examination question on the subject which should cause him any trouble.



Write the following in full, exactly as they should be played:—

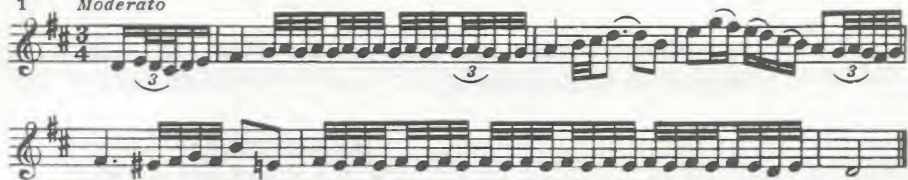
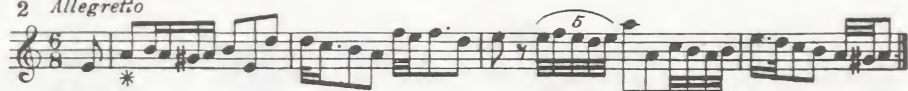
- 1 *Moderato*  

- 2 *Allegretto*  

- 3 *Andante*  

- 4 *Moderato*  

- 5 *Andantino*  

- 6 *Allegro ma non troppo*  

- 7 *Allegretto*  

- 8 *Adagio*  

- 9 *Presto*  

- 10 *Lento*  


Rewrite the following, substituting Signs for the Ornaments, etc:—

- 1 *Andante*  

- 2 *Lento*  

- 3 *Allegro molto*  


## SOLUTIONS TO THE EXERCISES

13

1 *Moderato*2 *Allegretto*3 *Andante*4 *Moderato*5 *Andantino*6 *Allegro ma non troppo*

## SOLUTIONS TO THE EXERCISES

13

1 *Moderato*

2 *Allegretto*

3 *Andante*

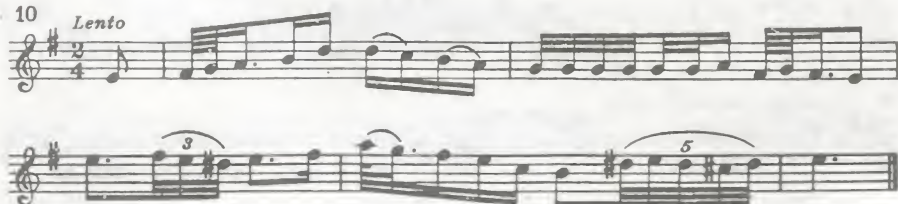
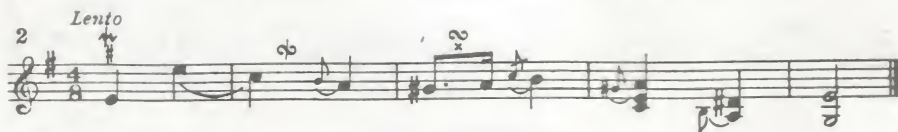
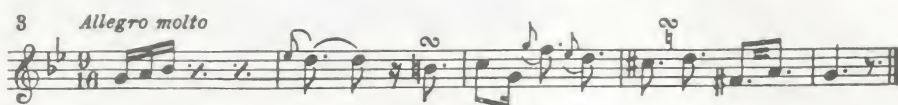
4 *Moderato*

5 *Andantino*

6 *Allegro ma non troppo*

\* or



*Allegretto**Adagio**Presto**Lento**Andante**Lento**Allegro molto*

\* or





# **FIRST YEAR HARMONY**

(IN THREE TERMS)

BY

**WILLIAM LOVELOCK**

D.Mus. (Lond.)

\* \* \*

## **HINTS FOR PAPER WORK CANDIDATES**

BY

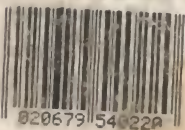
**WILLIAM LOVELOCK**

D.Mus. (Lond.)

---

WILLIAM ELKIN MUSIC SERVICES,  
DEACON HOUSE, BRUNDALL, NORWICH  
ENGLAND

**HAM007**



5 820679 540220